



Warren Francke



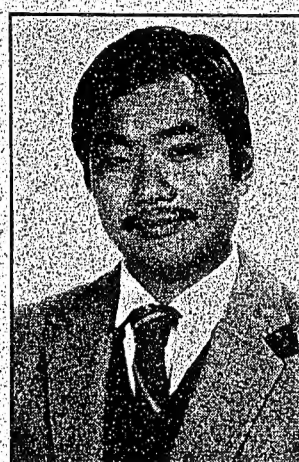
David Ambrose



Vincent Webb



Richard Blake



Bing Chen



Kermit Peters

Six professors ascend to 'Diamond' chairs

Six UNO professors were approved by the University of Nebraska Board of Regents Saturday for appointment to University of Nebraska at Omaha Alumni Association Diamond Professorships.

The six and their designated professorships are: Warren Francke, Ralph Wardle Professor of Arts and Sciences; David Ambrose, John Lucas Professor of Business Administration; Vincent Webb, David Scott Associate Professor of Public Affairs; Richard Blake, Paul Kennedy Professor of Education; Bing Chen, Cheryl Prewett Professor of Engineering and Technology; and Kermit Peters, Edwin Clark Professor of Fine Arts.

The chairs were established by the UNO Alumni Association with a fund-raising campaign during UNO's 1983 Diamond Jubilee celebration. Each college offering course work at UNO raised a minimum of \$30,000, and interest from the donations will supplement the salaries of the recipients.

The chairs and salary supplements are to recognize distinguished faculty performances in teaching and research. The chairs also honor the past and present faculty members for whom they are named.

—Warren Francke, professor of communication, has taught at UNO for 18 years. He received his undergraduate and master's degrees at UNO, and completed his doctorate in mass communication and minor in American history at the University

of Minnesota.

The chair to which he was appointed is named for Ralph Wardle, who spent 40 years in the English department.

—David Ambrose is chairman of the Department of Marketing. His Diamond Professorship is named for John Lucas, the College of Business' first dean.

Ambrose received his undergraduate degree at Juniata College, his master of business administration at the University of Maryland, and his doctor of business administration at George Washington University.

—Vincent Webb earned his undergraduate degree at the University of Omaha and his master's at UNO. After receiving his doctorate from Iowa State University and teaching at Drake University and the University of Illinois at Chicago Circle, he settled at UNO as director of the Center for Applied Urban Research and chairman of the Criminal Justice department.

Webb's professorship is named for Dave Scott, who helped develop the Department of Public Administration and spent more than 17 years at UNO.

—Richard Blake's professorship is named after Paul Kennedy, who has been with UNO since 1955 as teacher, counselor and dean of the College of Education.

Blake received his degrees at the University of Missouri at Columbia, and is a professor of counseling and special education.

—Bing Chen heads the Passive Solar Test Facility at UNO, which is one of the two largest such test facilities in the world. He earned his electrical engineering undergraduate, master's and doctoral degrees from the University of Nebraska-Lincoln.

His Diamond Professorship is named for Cheryl Prewett, who taught at UNO for 37 years and served as chairman of the department of industrial engineering.

—Kermit Peters is a professor of music who was the Omaha Symphony's principal oboist for 10 years. He received his undergraduate degree at Morningside College; his master's degree at Eastman School of Music; and his doctorate at the University of Arizona.

Peters' chair is named for Edwin Clark, who spent 32 years with the UNO department of dramatic arts.

In a prepared statement, Chancellor Del Weber said, "We are proud to recognize the exemplary teaching, research and public service contributions of our Diamond Professors. We are also very grateful to our alumni and friends throughout the country whose generous gifts have made these professorships possible. Their contributions will help ensure that academic excellence remains a top priority for years to come."

Faculty Senate links grade date to UNL

By DAN PRESCHER

The UNO Faculty Senate passed a resolution at its Feb. 13th meeting to tie its deadline for submitting semester grades to the UNL deadline.

As the resolution originally read, UNO faculty asked for "five working days" after finals week to complete grading. Those working days were defined as ones on which the faculty had access to "heated/air-conditioned, lighted offices, the University Library, and normal clerical support."

The resolution proposed the action so that faculty could have "sufficient time and support to do a credible job of evaluation" in determining student's grades.

Arts and Sciences Senator Judith Boss pointed out that the wording of the resolution implied the faculty had not been doing a credible job in the past. She said she had done some "long stints" at grading to meet deadline herself, and said her judgment may have suffered towards the ends of those stints. But, she said, the issue of credibility had an effect on students as well.

It was pointed out by Arts and Sciences Senator Duane Willard that the campus was closed down at the end of last semester for a two-week period.

He said if the University shuts down between semesters to save money, and "working days" were defined as only those when heat and lights were available, then "five working days" would make grades due the first day of registration for the next semester.

After discussion it was decided to strike the paragraph of the resolution containing the "five working days" request.

Arts and Sciences Senator Bernard Kolasa then suggested that if the resolution were amended to read that the deadline for grades would be "no earlier than that set on the Lincoln campus," it might provide extra time for grading until the matter of access to offices during semester breaks could be resolved.

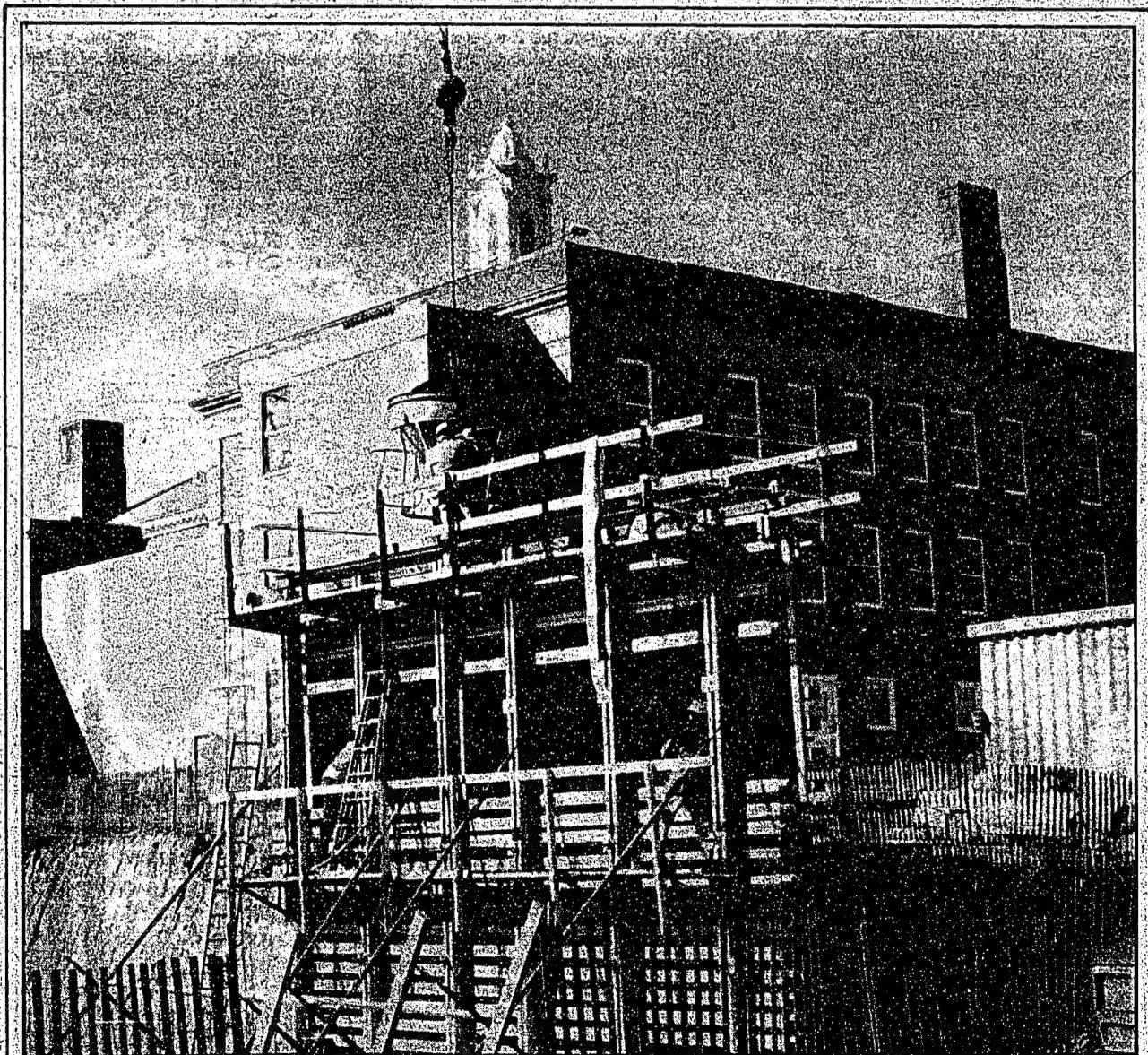
The resolution was amended to include the correlation to the Lincoln campus schedule, and it was passed.

The Faculty Senate failed to pass a resolution calling for a "dead week" before finals week.

As it read, the resolution prohibited giving tests worth more than 10 percent of a student's grade during "dead week," and allowed instructors the option of not holding class during that week if they choose.

The resolution was finally sent back to the Academic and Curricular Affairs Committee for reworking.

The Senate passed a resolution from the Executive Committee calling for the use of "gender-neutral language" in the Faculty Senate Bylaws and all other written reports and communications.



Brace yourself!

Scot Shugart

The area behind Arts and Sciences Hall was just a hole in the ground not so long ago. Not any more. Construction personnel are hard at work putting up sections of the first wall of the new parking garage. From the looks of it, things seem to be holding up pretty well.

Omaha museum preserves local, national black past



photos by Lynn Sanchez

Famous 19th Century black Americans . . . the Great Plains Black Museum honors those who have made a place for themselves in history. From left: Bill Pickett, a "bulldogger" of the Old West; Nat Love, one of the best-known black cowboys; and Harriet Tubman, who helped smuggle slaves North via the underground railroad.

By JOHN MALNACK II

Tucked away in an unimposing 79-year-old brick building in North Omaha is an enlightening slice of local history unique in our area. To visit the Great Plains Black Museum is to step back into the past and view the contributions and way of life of blacks who helped shape Omaha, Nebraska and the nation.

Learn about 19th Century black Americans such as Harriet Tubman (who helped more than 300 slaves gain their freedom through the "underground railroad"), and the famous — and infamous — Nat Love, a black cowboy of Nebraska's pioneer days.

Discover the history of an all-black division of the Omaha Fire Department which was integrated in 1957. View memorabilia of the late black leader Martin Luther King Jr. and Omaha-born black activist Malcolm Little, more popularly known as Malcolm X.

These are just a few of the many pieces of black-American history preserved among the museum's historical artifacts, rare books (the book collection numbers more than 1,000), one-of-a-kind photographs and other memorabilia.

Executive director Bertha Calloway is the museum's driving force. Born in Denver in 1925, Calloway left college when the United States entered World War II, when she assumed a job in the U.S. War Department (now the Defense Department) in Washington, D.C. While in Washington she attended Howard University and the Department of Agriculture college.

In 1947 Calloway and her husband of 34 years, James, moved to Omaha, where her mother lived. The Calloways purchased the museum's current home, former headquarters of the Nebraska Telephone Company, in the summer of 1975. Built in 1906 by the noted Omaha architect Thomas Kimball, the building was vacant at the time, back-taxes were due on it, and its owner wanted to raze it for a parking lot, she said.

Although structurally sound, the building "required extensive cleaning," Calloway said. "It had to be completely rehabilitated."

The museum was already in operation when, in 1976, it was awarded \$100,000 and \$10,000 grants from the U.S. Bicennial and Nebraska State Bicennial Commissions, re-

spectively. At that time the museum had no money to hire workers. The federal grants consisted of funds earmarked to hire CETA (Comprehensive Employment Training Agency) workers, who helped acquire and catalogue equipment and exhibits for the museum.

Calloway established the museum's collection by donating more than 10,000 items pertaining to black history, including a collection of rare books, numerous magazines, letters, pictures and other artifacts accumulated during more than 10 years.

"I've always been interested in black history," Calloway said. "But there's not a whole lot to read about black (history) in books, so I just started collecting things."

Calloway described herself as "curator, director, janitor" and general coordinator of the museum. She said she works an average of 50 hours a week at the museum.

The purpose of the museum is "to make people more aware of the role of black people in this part of the country," she said. Calloway said the museum does not keep a count of the number of visitors each year, but it receives more visitors during February (Black History

month) than at any other time during the year.

Calloway said the museum is well-known, and she cited the guest register, which included several names of African visitors. She added that the museum compares favorably with other centers of black history and culture in the United States.

The museum is constantly enlarging its collection of exhibits, and plans to add microfilm records and a computer system in the future, she said.

Calloway is a noted speaker on and researcher of black history and has assisted in planning black history programs for several area colleges, including work with BLAC (Black Liberators for Action on Campus) at UNO.

In 1977, Calloway and Alex Haley (author of "Roots") each received the Carter G. Goodson Award, the nation's highest honor for roles in developing black history. The Calloways have three children and seven grandchildren.

Located at 2213 Lake Street in North Omaha, the Great Plains Black Museum is open 8 a.m. to 5 p.m. Monday through Friday, and is open by appointment on the weekend for tours. Admission is one dollar.

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Applications for the positions of

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for the summer and fall semesters are now available in Annex 17.

Applicants should be familiar with the guidelines for the student press adopted by the Nebraska Board of Regents.

(Copies available upon request.)

For more information or applications, contact Rosalie at The Gateway, 554-2470, or stop by Annex 17.

What's Next

A workshop, lecture and reading series on Native American Poetry sponsored by UNO's Writer's Workshop and the Goodrich Program, will take place Feb. 26 and 27.

Jim Barnes, a poet, English professor and editor of the *Chariton Review*, will be the featured speaker. Barnes, who is part Choctaw Indian, has been published in *The Nation*, *The Tendiril*, *New Letters* and *Mississippi Review*, and is the author of "American Book of the Dead," a collection of poems.

Barnes will conduct a poetry workshop Feb. 26 at 6 p.m. in Arts and Sciences Hall, Room 289. On Feb. 27 at noon, Barnes will lecture to Perspectives in 20th Century American Culture class in Kayser Hall, Room 340. Also on Feb. 27, he will give a public reading of his poetry at 8 p.m. in the Performing Arts Center, Room 105.

All events are free. The poetry workshop and reading are open to the public.

Measles vaccine available

The UNO Health Services office, Student Center Room 132, now has measles vaccine available. According to Health Services, there is no epidemic at UNO, but outbreaks of measles have been reported on 22 campuses in 14 states.

The Mumps-Measles-Rubella vaccine is \$15.

No appointment is needed.

Grads just wanna have fun

An unofficial support group for graduate students meets the first Friday of each month at 4 p.m. at the Dundee Dell, 4964 Dodge St. According to Nancy McCauley, a teaching assistant in the communications department, the aims of the group are to give graduate students a chance to meet each other while discussing common academic concerns. For more information about the group's next meeting, call McCauley, 554-2600.

Woman, move on

The "Woman On The Move" spring lecture series opens Wednesday, Feb. 27. Kathy Nelson, a social worker and therapist, will lecture and lead a discussion on "The Pros and Cons of Delayed Parenting in the Eighties." The lecture, sponsored by UNO's Office of Special Programs/Educational and Student Services, starts at noon in the Student Center Board Room. For more information, call Mary Ross, 554-2248.

Banding together

UNO's sixth annual Honor Band Festival takes place today and tomorrow in the Performing Arts Center Recital Hall. Over 300 musicians from 50 Nebraska and Iowa high schools

are taking part this year.

Trumpeter Armando Ghitalla will be this year's featured guest artist. Ghitalla has played with the Boston Pops and the Boston Symphony, completed solo tours in Italy and Japan and given recitals at New York's Carnegie Recital Hall and Town Hall.

Today's concert starts at 8 p.m. Another concert will be held tomorrow at 4 p.m. Tickets, \$2 for students and \$3 for adults, will be on sale at the door.

It's your money

The Student Activities Budget Commission will hold its first open meeting Feb. 25 at 2 p.m. on the third floor of the Student Center. The commission is responsible for allocation of Fund A money, which is taken from student fees.

Rock 'n' roll cinema

SPO is featuring a rock 'n' roll weekend at the movies. Friday and Saturday's film, "Eddie and the Cruisers," will be shown at 7 and 9:30 p.m. Sunday's movie, Led Zeppelin's "The Song Remains the Same," will play at 5 and 7:30 p.m. All films are shown in the Eppley Auditorium.

Drinking dangers

David Corbin, assistant professor of health, physical education and recreation, will discuss

"Alcohol Use and Abuse" in the Student Center Gallery Room at noon today.

No place like home

"Home Place Portraits" by Monte Lee Kruse are on display from now until March 8 in the UNO Art Gallery. Kruse, a photographer from Little Rock, Ark., is a graduate of Creighton University.

The Gallery is open Monday through Friday, 8 p.m. to 5 p.m. For more information, call Nancy Kelly, 554-2686.

A funeral mass was held last Tuesday for Steven E. Whitney, 20, of 5552 Fay Blvd.

Whitney, a UNO junior majoring in business, died Friday, Feb. 15, when a car he was riding in struck a light pole along Abbott Drive in Carter Lake.

Whitney was a member of Pi Kappa Alpha fraternity, and was the Miller beer representative for UNO. He was buried at Hillcrest Cemetery.

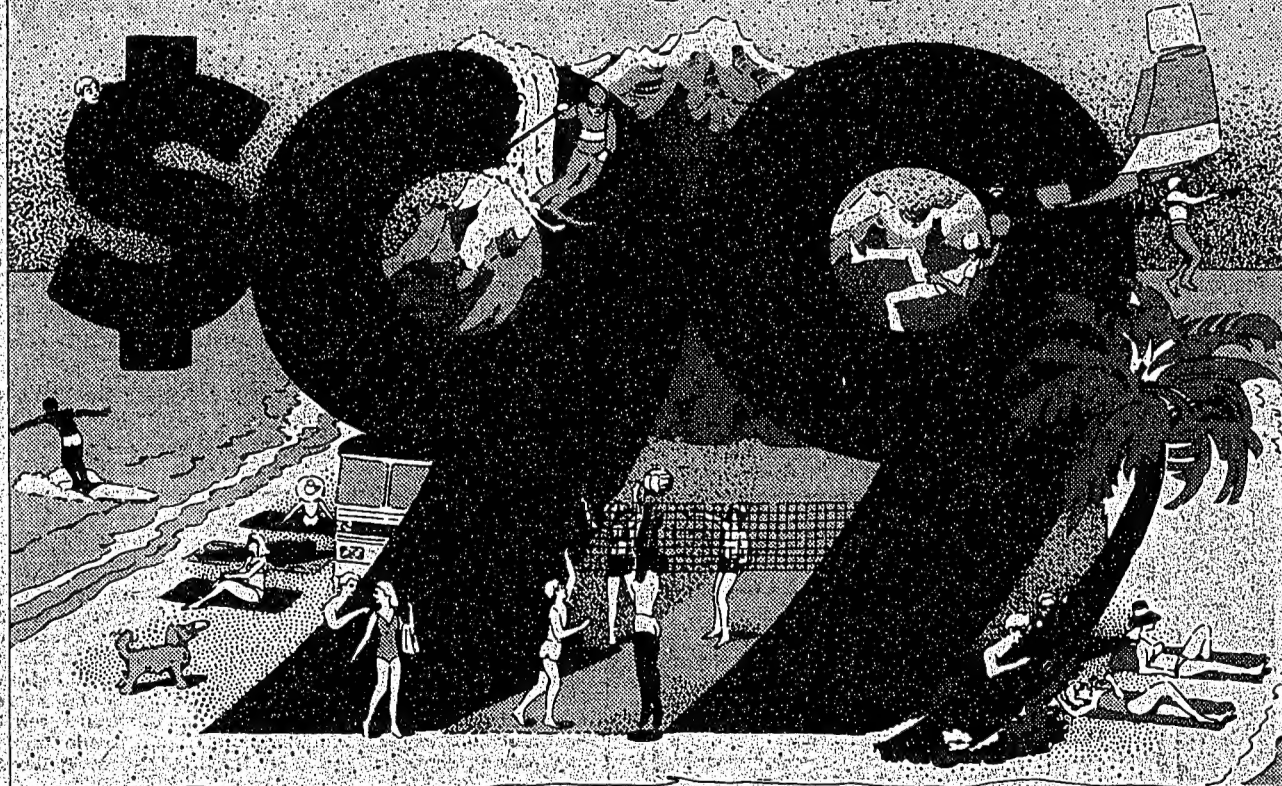
Whitney is survived by his parents, Henry E. Jr. and Janice; a brother, Michael Edward; and grandparents, Henry E. and Marie M. Bramer and Mary L. Whitney.

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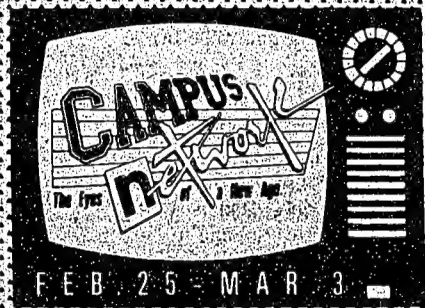
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7:10, 3:55

David Brubeck Live at The Vineyards
Taped at a California vineyard, jazz legend David Brubeck does "Take Five" and other favorites. 60 min.

9:55, 4:40

Careers
Daniel McCarthy, Dir. of The Municipal Research Institute explores careers in government. 15 min.

10:10

Cartoon Travelogue
Betty Boop in Japan, a Tex Avery travel spoof and Bugs Bunny takes a trip. 30 min.

10:40

1979: The Close of The Decade
Part I. King Tut mania, John Wayne dead, DC-10 crash, worst disaster in U.S. aviation history, Chinese invade Vietnam. 30 min.

11:10

Progressive music video at its best. Includes top ten countdown, special guests and much more. 60 min.

12:10

Last Chance and The Emergence of Eunice
From Columbia University, Jacob Podbers "Last Chance" and "Eunice" from Emily Hubley of Hampshire College. 30 min.

12:40

The Bitter Taste of Sugar
Filmed in the Philippines, Martin Lucas documents the murder trial of two ministers. 30 min.

Showing in the Video Corner, Lower Level, M.B.S.C.



Comment

Share the burden

The United States now faces a national debt measured in *trillions*, not billions, of dollars. And President Reagan's proposed fiscal 1986 budget still carries an estimated \$180 billion deficit. This is the same budget widely criticized for being too austere.

Actually, Reagan's proposed budget is not austere enough. It proposes \$50 billion dollars in spending cuts from domestic programs yet *still* includes an almost \$200 billion revenue shortfall.

Reagan's budget asks for a 5.9 percent (\$30 billion) after-inflation military spending increase. It is a safe bet that Reagan cannot win congressional approval for his domestic spending cuts without comparable defense cuts, and it is precisely here where more money can and should be saved (with the exception of Reagan's Strategic Defense Initiative — or "Star Wars" — appropriation request).

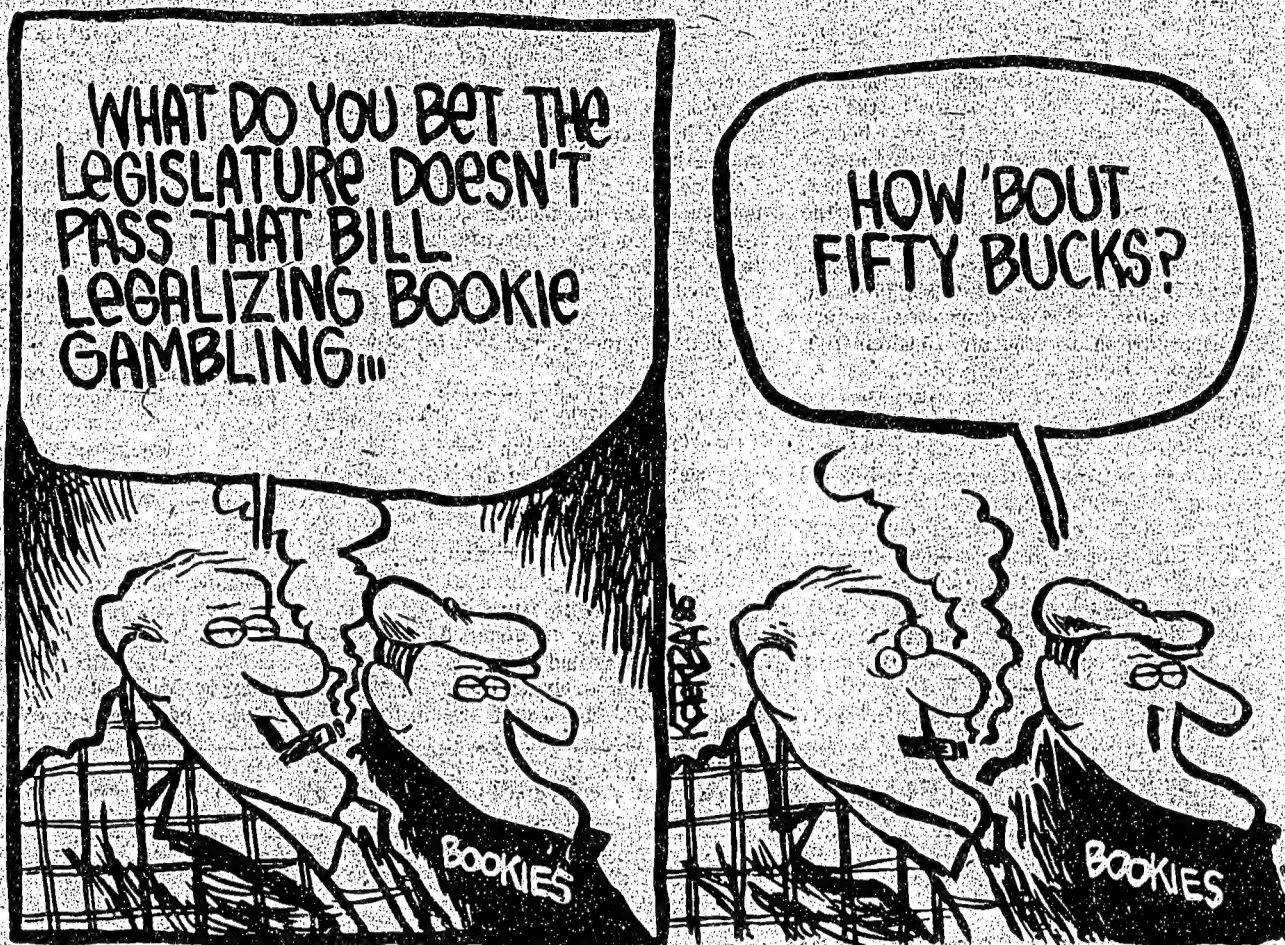
This fiscal year 13 cents of every tax dollar will go toward payment of interest on the national debt. In fiscal '86 (beginning in October 1985) that figure is expected to rise to 15 cents.

Less loan money is available for private investment, forcing the nation to rely too heavily on potentially mercurial foreign investors to help finance that debt.

Reagan still seems to think that a tax increase would dampen consumer spending, thus causing an economic slowdown. But our burgeoning national debt is more detrimental to the country's economic health than a tax increase.

If farmers and students are expected to toe the line, then let's really demonstrate a commitment to deficit reduction. Let's freeze defense spending and raise taxes.

—JOHN MALNACK II



Hackish musings

By Kevin Cole

Sabotaged!

Sometimes a newspaper may have to stretch a little to come up with story ideas. Especially a student newspaper. I know from experience. After all, I've been associated with six Gateway staffs in various capacities.

The interesting thing is each staff has its own set of priorities about what's news and what deserves space. Once a UNO employee asked me how editorial decisions were arrived at (his pet project wasn't getting much coverage).

My reply came the next week. When I needed a house filler, it read, "The Gateway, where editorial decisions are a flip of the coin." Pretty callous, huh? I guess that's pretty much the prevailing attitude of most of the college editorials I've seen on the subject.

Flip remarks about editorial policy are usually the last resort, though. First the young editor attempts to communicate with opposing viewpoints. He explains how the news and feature choices are made. He offers the space of his letters section for input and, if the situation warrants, the op-ed page.

Ninety percent of the time his reasoning falls on deaf ears. Then (if he's got any balls) he tells the interested party to take a flying leap into the library fountain. The other 10 percent of the time, eureka, interested party understands about give and take and his options as an individual reader.

So, I was impressed by the current staff of The Gateway when it solicited the input of its readers, even before it had drawn much adverse criticism.

"Here's a group of fine young editors," thought I. "In their dedication to serve the public good they're going to open themselves to an inundation of extra reading and analysis apart from their normal duties at the paper and their school load."

I tell you, I almost wept openly at the thought of such courageous people. Like the crusaders of old, they were sallying forth to find the will of the people and then do their utmost to capture that spirit on the pages of this chronicle.

The survey began Jan. 16 and ran in five issues all told. A huge quarter-page in each issue was set aside to collect the valuable insights of 16,000 students, faculty and staff. The return boxes were strategically placed across the campus to best filter the onrushing horde of concerned responses and not create too many traffic jams.

I understand the only lengthy lines were expected to be at the library because of its overwhelming use by students. I prayed riots wouldn't erupt or factional fighting between Koterba and McCorkindale fans break out.

You can only imagine how shocked and amazed I was when I read the results of the survey that were published Wednesday.

Only 129 readers responded? My God, I cried, demand a recount. Surely a sensitive and concerned public would overflow your coffers with their perceptive reasoning on the role of the press.

I suspected the worst! Sabotage. It had to be. Just as The Gateway has been known to mysteriously disappear from its kiosks every so often when inflammatory topics are broached, some insidious person or, most likely, large group of persons with connections in many nefarious organizations has stolen 99 percent of the survey results.

What's still worse, this shadowy group of malcontents has somehow tampered with the results and rigged the responses to sound as though they were the work of blithering idiots.

A typical bumbling, incoherent response went like so, "This paper... is an excuse for journalism students to degrade a student/students/groups without looking them in the face."

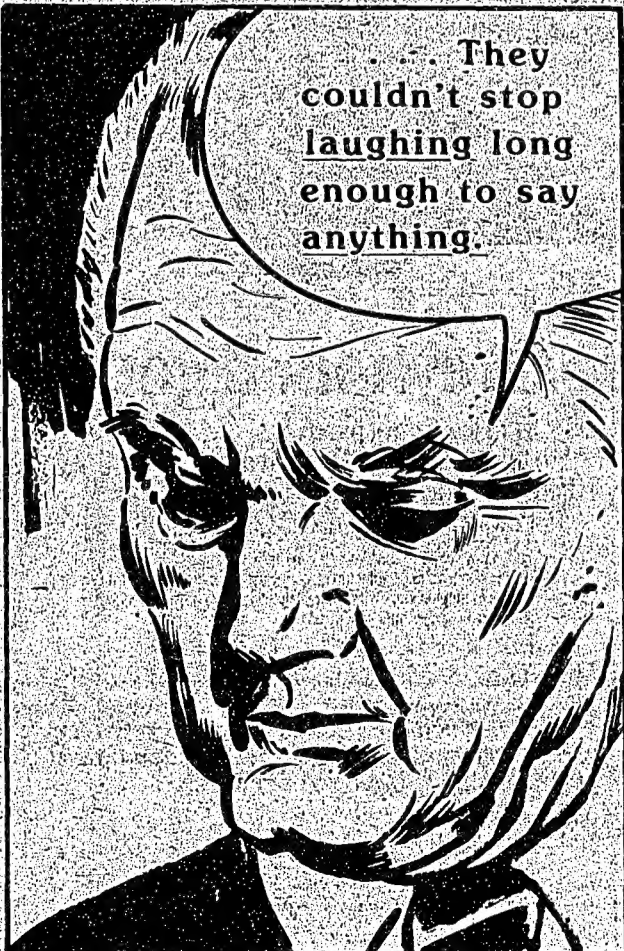
Seriously folks, if this writer were a real person instead of some fictional seething, foaming excuse to disparage the First Amendment, would he be long in the mainstream of society before he were detected and placed where they use only plastic forks and plenty of soft rubber mats?

No, I suspect a conspiracy in these survey results and next week I plan to offer my own experienced, thoughtful suggestions on what the average Gateway reader likes and dislikes.

The out-of-court settlement I had with CBS was, in essence, an apology from them. They didn't phrase it that way, of course.



... They couldn't stop laughing long enough to say anything.



The Gateway

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Letters to the editor must be signed, but those with noms de plume may be accepted. All letters should include appropriate identification, address, and telephone number. (Address and telephone number will not be published.) Letters critical of individuals must be signed by using the first and last name or initials and last name. Preference is given to typed letters. All correspondence is subject to editing and available space.

Letters exceeding two (2) typewritten pages will be considered editorial commentary and are subject to the above criteria.

Inquiries or complaints should be directed to the editor; advertising inquiries should be directed to the advertising manager. Copies of the Student Publication Committee inquiry policy are available at The Gateway office.

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Op Ed -

Bennett steering education toward new 'Dark Age'

By COLMAN MCCARTHY

Washington — Now there is Bennett's Law: the weaker the case, the sloppier the arguments to back it. William J. Bennett, the new secretary of education, is trying to persuade the nation that it is time to cut federal aid to college students by 25 percent. The proposed 1986 Reagan budget would eliminate assistance for some one million students. Children from families with incomes over \$32,500 would be out. The largest amount of annual aid would be \$4,000.

The sloppiness in Bennett's argument came when he offered a solution to the effects of the cut: "It may require from some students divestiture of certain sorts: stereo divestiture, automobile divestiture, three-weeks-at-the-beach divestiture."

What kind of a slam is that against college kids? It's on a level with Edwin Meese snideness that the poor go to soup kitchens to freeloader.

Apparently Bennett has patrolled the dorms of America's campuses. Instead of bed checks, he made stereo checks. He found too many. Then he sneaked around to the parking lot and counted cars. That ruffled him too; and no doubt, all the Cadillacs he saw were being driven by the children of Ronald Reagan's Welfare Queen. During spring break, Bennett must have

gone to the beaches of Daytona and Malibu to find still more frolicsome excess.

After bashing the students for squandering their money on fun, Bennett lit into the educators. Much of the "deference and reverence shown for the people who run universities in this country may be unjustified. . . . There are good grounds for suspicion that some students are not getting their money's worth. Some people are getting ripped off."

First the kids are hedonists and then the educators are thieves. Aside from the grossness of his insults, Bennett is an example of an upstart public official taking a Cabinet job and speaking out as if all government began yesterday with him.

The idea of students having plenty of money for nonsense while dipping into the deep pockets of the government runs counter to what's been happening at Bennett's own Department of Education for the past four years and beyond. Student aid is a highly regulated program. A detailed need-analysis system is in place to monitor who gets what. On March 20, 1984, the Federal Register ran 24 pages of microscopically tight requirements for the department's guaranteed student-loan program.

No one disputes that abuses have occurred or that loans have not been paid back or that

some kids have gone to Daytona Beach when they should have been working off their debt in the campus cafeteria. Bennett's approach was that of the loudmouth out to kill the discussion rather than open a dialogue.

Plenty of room exists for a debate on how large or small the federal role should be in opening college doors. Bennett believes, "It is not self-evident that the government has the responsibility to permit everyone to go to whatever college they want." That's an unfair overstatement. Everyone hasn't been leaning on the government to pay for a free educational choice. All that federal aid has done is to allow some qualified students a moderately wider selection of schools.

I asked three educators for their views on Bennett's remarks:

— Jeanne Kammer Neff, academic vice-president of Wheeling College, Wheeling, W. Va.: "He is saying to the Appalachian students, go to a poor college that doesn't cost much. His attitude is a class assault. Our students don't go to Florida at Easter. Many go to a small southern West Virginia town as volunteers in a community-service program." Neff reports that at Wheeling, 85 percent of the 1,000 students receive some kind of financial aid. Tuition, room and board is \$8,000 a year and the college

gives \$850,000 a year in direct assistance, which is more than 10 percent of the school's budget.

— Prof. Michael Nagler, department of classics of the University of California at Berkeley: "I know my students very well. It's a lie that they are living in luxury, as Bennett says. They are trying to keep up with the cost of living. They are buying books which are nearly unaffordable. The message sent from this administration to the young is about values: We don't support education but we will support Star Wars."

— Richard Berendzen, president of American University, Washington, D.C.: "Bennett's comments were inflammatory, unnecessary and politically imprudent. . . . He's going to have to learn that being an administrator he has to change his language. This is the beginning of the education of the secretary of education."

I spoke with others — officials, teachers and students — about Bennett's views, and they shared those assessments. Where the new secretary sees himself overseeing "the renaissance in American education," those in schools are bracing for a return to a Dark Age.

NEXT: What Do Students Think?

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Quota system needed to make amends for past racism

Since President Ronald Reagan came into office, affirmative action policies have taken on a new meaning of blandness.

In an editorial by The Omaha World-Herald, "Opportunity Without Quotas" (Feb. 2, 1985), it appears the thrust of the opinion made implies that quotas are an improper way to combat discrimination. Furthermore, the editorial went on to point out that the Chairman of the U.S. Civil Rights Commission, Clarence Pendleton, who is black, is totally opposed to quotas.

It should be noted many believe he was appointed to the position because of his views on this issue. Most people know Mr. Pendleton is a clone of Dr. Thomas Sowell, a well-known supporter of Reaganism.

Moreover, there are those elite blacks who have benefited under the present elite policies. These individuals sincerely believe the present administration has provided more than an adequate opportunity for minority groups, in spite of the record that proves otherwise.

The problem is that many misunderstand the reasons for quotas, and often people twist the meaning of the concept to mean people are hired or considered solely because of race or gender. This is, in short, a simple strawman many pose to avoid the real issue of past discrimination and racist policies that held many victim to zero quotas.

Quotas are merely guidelines or goals enacted that companies and other organizations should consider when hiring groups impacted by past exclusionist practices. How this term came to be defined that people are promoted or hired into jobs because of color of the skin is a misconception.

Locally, there are many private and public institutions with dismal records in hiring or even the promotions of the few minorities within their institutions.

For example, the University of Nebraska at Omaha has a small number of black professors. They represent 2.7 percent of the total professors at the University. It would be in the interest of the University to use some type of quotas that might improve its image as well as provide an equal representation of the local population within the Ivy walls.

The percentage of blacks in the city of Omaha is approximately 12 to 15 percent of the total population. So organizations with less than an adequate percentage of blacks probably have ineffective affirmative action policies and/or else they discriminate against certain groups.

Quotas are not offensive, as many believe, but essential for racist and discriminatory organizations wanting to make amends to past locked-out groups. One would not want a person of color to act as a physician if she or he was not qualified.

A good example of affirmative action might be in the hiring of members of various groups who are underrepresented in certain occupations. There are few black physicians in many hospitals, and if one black and one white physician having equal qualifications applied for a job, the institution can provide affirmative action to compensate for historical bias of the society.

Those who benefit in a quota system are the past victims; and society also benefits by assuring that all groups have equal opportunity to achieve active participation within all spheres of our society. Without quotas or guidelines, society suffers due to the underutilization of its population. Quotas are a tool allowing that remedy to take place. Many of the other arguments are merely used to allow people to perpetuate the exclusionist practices.

We would not want someone to advance without passing certain requirements, but what generally happens in a caste system is that often the few who are allowed in are those who won't expose the racist or sexist policies of the organization. There is an unwritten law that if groups are held down (poor education and few, if any, opportunities), then those laws create a historical ripple effect on certain groups, as in the case of blacks.

Many can count the number of affirmative action officers in both public and private organizations who are holding placebo

positions and looking the other way while white racist personnel directors practice a cruel form of nepotism. Quotas are necessary to remove the mirrors and smokescreens keeping large segments of our society on the outside.

There are many in positions of power and leadership who often write the job descriptions (invite them) for people they want, and for the others, they apply rigid standards. Quotas are essential for any society which has a past record of questionable circumstances.

The time has been ripe for our society to correct the past faults of slavery, discrimination and other forms of exclusionist practices. Many of us know that if American pie isn't shared with all who sit at the table, then one day soon, the pie and the table might disappear!

—A'JAMAL-RASHAD BYNDON

Letters

To the Editor:

WNO is pleading for a fair chance. Their position is the same as your's would be if somebody had taken the volume and dial controls off of your own car radio and locked the door.

They need access to their amplifier behind the games desk. How can a station be dealt with fairly if they cannot control their own means?

Proper input or feedback will never be achieved or correctly directed if the station is unable to set their audio levels.

Administrators, delegate some authority. Games desk personnel, stow it. Anybody can figure out that a transmitter isn't broken, it's just not turned on. When two sources use the same amplifier, namely SWEET 98 and WNO, yet only one is kept at an audible level, namely SWEET 98, the problem should not be directed towards technical difficulties, it's plain as day to see that it is ignorant bias. This should not be allowed to hamper any organization in any university setting.

Instead of investing a couple of thousand dollars for a new system, how about looking at other options. How about a closed-circuit system, simply moving the transmitter into more qualified hands, or simply shutting down the station and stop wasting the time of dedicated students.

Listening Student

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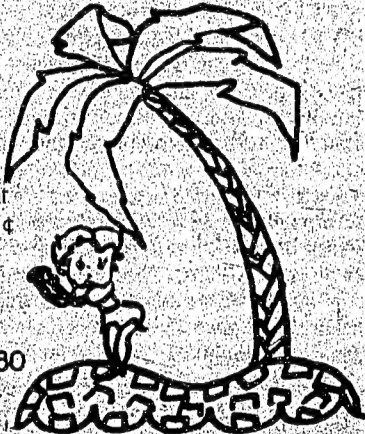
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Weekend wire . . . Those nutty, nutty gods

There is in the film industry a group of movies that have been labelled "cult" objects. You know, you've probably seen some of them at the midnight movies.

Films like "The Rocky Horror Picture Show" and "Repo Man," (which will be showing at UNO in April).

These are films that are quite a bit left of the mainstream. They have no big-name stars. They have none of the pre-release hoopla and aggressive ad campaigns that the big-budget blockbusters do. These movies are eccentrically creative and blessed with a noble sense of obscurity.

"The Gods Must Be Crazy," now showing at the Dundee Theater, is one of those films. In fact, it may be the best "cult" film ever.

"The Gods Must Be Crazy" was written, produced and directed by South African Jamie Uys. Uys also plays a small part in this film, which is his 22nd movie in 34 years.

Uys is a meticulous filmmaker who shuns Hollywood and its wasteful practices for the responsibility and risk of total, personal, artistic control.

"The Gods Must Be Crazy" took Uys and his 10-man crew three years to shoot and another year and a half to edit. The result is the most truly creative, spontaneously funny, touching, interesting and entertaining film I've seen in a long time.

"The Gods Must Be Crazy" was shot in the remote regions of the Kalahari desert in Africa. Inhabiting this vast, dry land is a tribe of Bushmen. These are as near a primitive society as can be found in the world today.

The Bushmen, sometimes called "The Special Children of God," or "The Little People," grow no taller than four feet. They have the unique ability to eat and store large quantities of food. They are peaceful, inquisitive, ingenious and innocent. They have no concept of technology; some have never seen a white man. When an occasional plane flies overhead, the Bushmen think it's the gods talking to them.

From these Bushmen emerges the "star" of this film. His name is Xi, who in real life is Nlaxu, a Kalahari Bushman. Uys chose Nlaxu to play the part of Xi after traveling over 17,000 miles of Africa and viewing hundreds of the native tribesmen. Nlaxu was chosen from over 70 Polaroid photos.

Xi is out hunting in the desert when suddenly, a Coca Cola bottle discarded from a passing plane tumbles to the sand near him. Naturally perplexed by this object, a size, shape and texture he has never seen before, Xi determines it is a gift from the gods.

His small band of tribesmen are equally impressed with the bottle. They create a number of inventive uses for it, from a snakeskin dryer to a print maker. But unlike other objects of their primitive society, this bottle holds a unique power. It is the *only* one, and it must be shared.

Soon the bottle creates a whole series of new emotions for the Bushmen. Among them are jealousy, violence and hatred. The bottle becomes an "evil" thing, and must be given back. Xi sets out on the journey to the "edge" of the earth to give the bottle back.



The edge of the earth . . . Xi (Nlaxu) returns the cursed Coca Cola bottle to the gods in Jamie Uys' 1980 cult classic "The Gods Must Be Crazy," now showing at the Dundee Theater.

It is this journey that comprises the bulk of "The Gods Must Be Crazy." Along his route Xi meets Andrew Steyn (Marius Weyers), a microbiologist working in the desert. With Andrew is a crusty old native named Mpudi (Michael Thys).

Kate Thompson (Sandra Prinsloo) is a frustrated journalist from a large American city. Having taken enough of her newspaper's guff, she decides to answer an ad for schoolteachers in Africa. Her transition is predictably difficult.

Sam Boga (Louw Verwey) is a rebel leader who just tried to kill off the members of the ruling government in a bloody coup. It failed, and now Boga is on the run.

Poor Xi unfortunately must cross paths with all these people, and many more, in his quest to rid himself of the awful pop bottle.

In the resulting journey, Uys manages to create a string of events unlike any other you've ever seen in a film.

Weyers is wonderful as Steyn, the clumsy biologist mooning over the schoolmarm. He's a sort of backwoods Chevy Chase who becomes unhinged at the sight of a woman. The nervous affliction wreaks havoc, causing him to knock over every object within arm's length. At one point he inadvertently suspends his

Jeep from a tree.

Thys is classic as Mpudi, and Verwey is sufficiently sinister as Boga.

Prinsloo is squeaky-clean and naive as Thompson, the transplanted journalist turned school teacher.

Uys creates a potpourri of styles and techniques for "The Gods Must Be Crazy." He effectively uses fast motion photography within the storyline. He creates a love triangle that is not overdramatized. He shows with respect and awe the simple nature of the Bushmen of the Kalahari, and the Kalahari itself, from the lush regions of Etosha Pan, to the breathtaking heights of God's Window at Graskop, South Africa, where Xi finally deposits the cursed bottle.

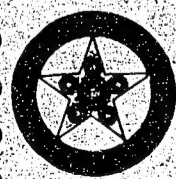
Uys has combined elements of slapstick, romance, documentary and adventure into an engrossing and enjoyable movie experience. In so doing he may have created what few have tried and none have achieved: a cult movie for the masses, and a very good one at that.

"The Gods Must Be Crazy" is showing at the Dundee Theater, 4952 Dodge St. For showtimes and ticket prices phone 551-3559.

—KENNY WILLIAMS

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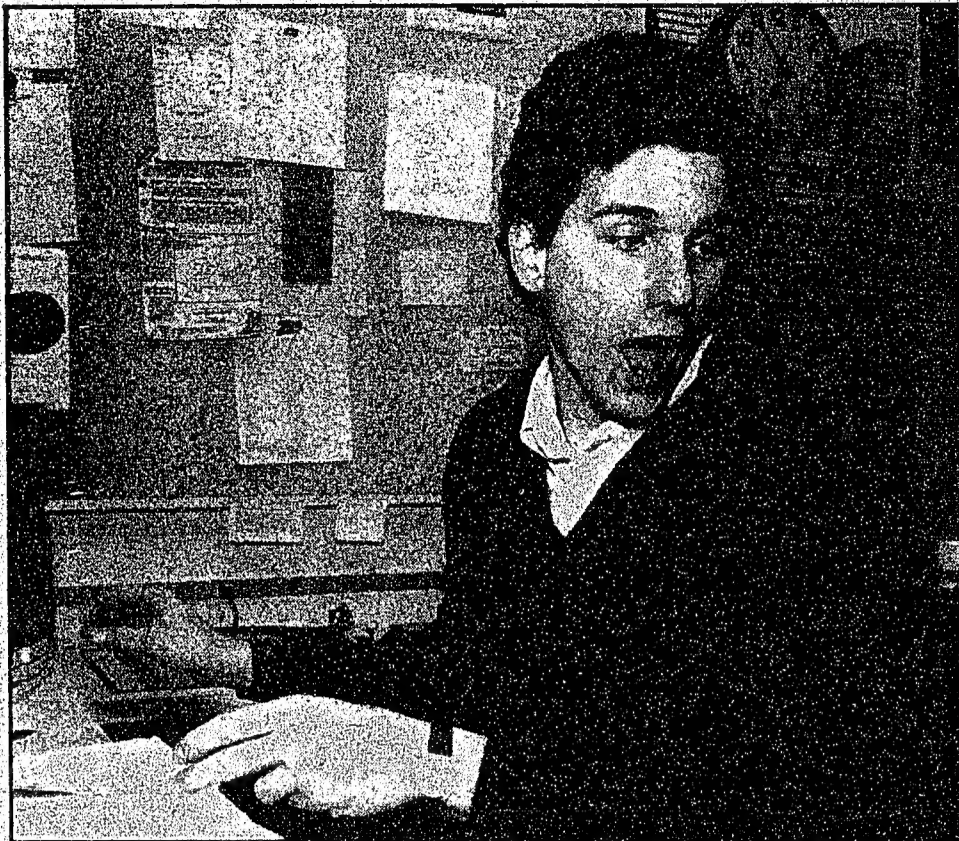
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Jay 'Gerard' gets his piece of The Rock as Z-92 DJ



The mouth in action . . . UNO junior Jay "Gerard" Krawczyk has found life on the airwaves suits him fine while working part-time at Z-92.

By LYNN SANCHEZ

Once he enters the offices of KEZO, Z-92, Jay Gerard Krawczyk (Krah-check) is no longer merely an average UNO student. He becomes "Jay Gerard," radio personality.

It is 15 minutes before his show is supposed to start, and Krawczyk/Gerard is running around the dimly-lit studio trying to get his act together.

"You've got a busy night tonight, kid," says veteran announcer Joe Blood. He is finishing his shift by playing an album side of Pink Floyd. Blood cheerily informs him that he must give away two sets of midnight movie passes, give a "Rock Quiz," and play a taped press conference. The two keep up a lively banter as Jay

begins organizing his ads, weather reports and music while simultaneously eating a Little King sandwich.

As airtime draws near, Jay runs and turns on the overhead lights. "HEY! Turn that off!" yells Blood. "I mean, geez, whaddya think this is. . . !" In the middle of his tirade, the album ends, and Blood is instantly transformed into his smooth-talking radio persona. "This is Joe Blood and that about wraps things up for me. Coming up on The Z, Jay Gerard. . ."

Waiting for a cut by .38 Special to end, Jay Gerard is rehearsing his weather. "Tomorrow partly cloudy with a 40 percent chance of rain," he mumbles, brow furrowed. He is also thinking ahead to his "Rock Quiz." As soon as he has

the weather down pat, he rushes over and flips on the tape. "ROCK QUIZ," booms a resonant voice through the speakers. After a short promo, it bumbles, "Which heavy metal star called the Bible a 'happenin' book? Was it. . . ?" Wrong quiz. He advances the tape to the correct quiz, which poses the burning question: "What recording artist inspired the Ramones to choose their name?"

Once that is taken care of, he quickly puts away a few albums, selects some more, then scrambles back to the controls, one eye on the clock. Three, two, one and he's on the air. "Hi, this is Jay Gerard, and I've got a lot of good stuff coming up in the next hour. . ."

"I've always been a ham!" Krawczyk proclaims with an infectious grin. He guesses it is one of the main reasons he got into the radio "biz."

The 21-year-old UNO public-relations major feels like he has found an ideal niche at Z-92. "You couldn't ask for a better place to work," he says enthusiastically. "It's a fun job. Everybody here has such a positive attitude. There's definitely a camaraderie." He has been working part-time at the station since last May.

He previously worked at UNO's station for two semesters and at a campus station when he attended college in Kearney. He also worked for eight months at a country station. He was working there when he heard about the part-time spot available at Z-92.

"I made an audition tape, applied and then waited. It was when (program director) Bruce McGregor first started, and he had to get situated. Anyway, he screened all the applicants and gave me the nod." He adds, "Working for the No. 1 station in a medium-sized market like Omaha is not too bad for a first 'real' job."

He recalled the first time he went on the air at The Z. He wasn't even supposed to be scheduled for another two weeks, but someone got laryngitis and Jay had to fill in for him. The show was, by his own description, "marginal." "I had enough experience to get by," Krawczyk says, adding that since then, "I've improved, but I'm still learning."

At this point, he says he is concentrating on developing Jay "Gerard" as an on-air person-

ality. He says, "I'm trying to make him a more conversational personality. I'm trying to relate more like I'm talking one-on-one with Omaha." It's hard work, he says, but it's becoming "easier and easier."

One of the things he likes best about his job is taking calls from his listeners, and "responding to what they want to hear." He says he feels a sense of responsibility toward his audience. "It's kind of like being an air-traffic controller." He bursts out laughing. "Oh God, that's corny!"

He remembered an experience he had on Christmas morning. "I told people to call in with requests and said I'd try and do my best to make their Christmas a little better." To his surprise, he got calls from prisoners, rehabilitating veterans, people on welfare. . . "It was a real awakening for me about how many people we actually do reach," he says.

Is it ever hard to get "up" for his show? "Yes, sometimes. Like when I'm in a bad mood or I'm tired. But it's weird; after you get in here and warm up, you just start rolling." There are also times when "I'll crank up the monitor with Billy Idol's below-the-belt mix of 'Flesh for Fantasy,' and you got this boy bouncin' off the walls!"

As much as he likes his job, Krawczyk is not sure if he wants to stay in radio. "It's not a real solid type of job," he says. "You have to really be good to stay where you're at. I think of it more as the first segment of my career, not something I want to do for the rest of my life." However, if circumstances were right, he says he would "consider it."

He's grateful, he says, because "this job has helped me learn how to deal with people, helped me learn about the roots of rock and roll. I've also learned what *really* goes on in radio, with producers, musicians, trends and that kind of thing." Only once has his job gotten him recognized by a stranger. "I don't get that much exposure, so I only have what I'd call a modest following. But," he adds quickly, "I'm not complaining."

He laughs again, and tells of the time his father was in a laundromat and two kids came in with a big "box" tuned in to his show. "My dad starts yelling, 'That's my boy! That's my boy!'" Such is the price of fame.

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Fine young 'Turk' leaves his audiences feeling swell

How does the fine young hero of today beat the system or at least wrestle it to a draw?

The answer sometimes lies in the FYH's ability to attract attention. The news media is frequently the means of focusing attention on a situation when no other remedy is possible. "If he can win the hearts of the people," the theory goes, "he can win his cause."

Recently, the Bernhard Goetz case, albeit unwittingly, brought major media attention to the problems of crime on the New York subways and also created a cult hero.

Review

In "Turk 182," FYH Jimmy Lynch (Timothy Hutton) relies on strategically placed eye-catching graffiti to grab the interest of news hounds, public, and audience alike. Sort of like Goetz with a can of spray paint instead of a gun.

Through a slew of embarrassing stunts, Jimmy keeps a corrupt mayor (Robert Culp) and his clumsy staff security chief (Peter Boyle) in a cold sweat just days before his reelection bid. The stunts are calculated by Jimmy to avenge the administration's callous neglect of his firefighter brother Terry (Robert Urich) after he has suffered an off-duty accident in the lines of (what else) heroism.

With all of these heroes running around, I began to wonder if this was one of those "new" Walt Disney films with salty language added. But "Turk" was directed by Bob (Porky's I and II) Clark for 20th Century Fox. None the less, "Turk" has that same Disney "feel good" style.



Brotherly love . . . Jimmy Lynch (Timothy Hutton, right) tries to console his older brother, Terry (Robert Urich, left) in a scene from "Turk 182!"

Well, the folks at Fox must know something about moviegoers because, although the movie stretches the audience's belief occasionally (How come this kid is so smart all of a sudden?), thanks

to a fast-paced story by first-time writer James Kingston there's not a lot of time to let details get in the way.

Mostly, "Turk 182" overcomes the hurdles of everyday reality by concentrating on the bond between the Lynch brothers. It's a real, human element audiences understand and appreciate. Hutton and Urich are readily believable as brothers, and it helps that they both have the same dark tousled hair and aquiline features.

Also, like brothers, they stick together. Amid a swarming Bronx Tavern, Terry walks the bar on his hands while Jimmy collects bets and pours an occasional draw down Terry's throat. At the hospital, in a full body cast, Terry worries more about his brother's psyche.

With this family bond cementing the plot, it's easy to suspend disbelief and enjoy as Jimmy cleverly and almost single-handedly tweaks the mayor's nose to the delight of everyone including the audience. The looks of nervous anticipation on Culp's face make each strike by Lynch all the more hilarious.

Billed as a drama/adventure, "Turk 182" comes off more like a comedy. That's just fine with those of us who enjoy our heroes with a sense of humor.


Of course there is a love interest. Jimmy falls for Danny Boudreau (don't worry, Danny's a female played by Kim Cattrall). This part is a little too predictable but forgivable if you realize that in the genre of FYH movies, boy always gets girl.

Through it all, "Turk 182" (and no, I'm not going to tell how the title is arrived at) keeps the audience's attention and spirits up. This is one movie you can feel good about plunking your \$3 down for and not feel like writing "Up Yours Turk 182" on the lobby wall afterward.

—KEVIN COLE

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Sports

Lady Mav runners team up for NCC chase

By MIKE JONES

Saturday afternoon at 3 p.m. Becky Kapperman will be tired, but she will have one more race to run. If she runs it well, UNO may be in line for a North Central Conference indoor-track title.

The Lady Mavs haven't won the NCC since 1981, one year before Kapperman began her UNO career. Kapperman, who has 13 school records, has said that her only goal this indoor season is to win the team title, and she has put herself where she can most help the team.

Kapperman will compete in five events in the NCC meet that gets under way this afternoon in Vermillion, S.D. She will compete in the finals of the triple jump tonight and preliminary heats of the 55- and 400-meter dashes. On Saturday, she will long jump, run the dashes and anchor the 4 x 400-meter relay.

According to Coach Bob Condon, Kapperman was the NCC's Most Valuable Performer two years ago when she won the 300- and 400-meter dashes. Last season, she won the triple jump and placed second in the 55 and 300.

Kapperman will be sharing the load of UNO's success with sophomore Janice Moreau and freshmen Sheila Brown and Gina Jochim. The foursome will compete in eight events and then team together for the 4 x 400-relay.

"We have about six areas," Condon said, "where we thought we could win the championship if we were real strong."

"In the 55-meter dash," Condon said, "Becky is really strong. In the triple jump she has the best form by far and should

repeat."

Condon said that he expects Jochim to score well for the Lady Mavs in the 300- and 400-meter dashes. Jochim will also be competing in the long jump. According to Condon, the 300 and 400 will be a good double for the Raymond Central freshman.

"In the 500-meter run," Condon said, "Sheila Brown is the class of the field."

Condon said that Brown would also be competing in the high jump, where he felt she had a chance to place high.

In assessing the 800-meter run, Condon said that Moreau was the best runner in the event. Moreau has already qualified for the national meet, running 2:14.8 to set a new UNO school record.

According to Condon, UNO should win the 4 x 400-relay. Last week the squad qualified for nationals and set a new school record with a 3:55.4 clocking. The record-setting relay brought UNO from behind South Dakota and gave them a two-point dual-meet win.

"In the 4 x 400, we should be the best there," Condon said. "I wouldn't be surprised if North Dakota State gave us a good run, but I know we can run a lot faster."

Although UNO does not have the sheer numbers to compete with NDSU and SDSU, Condon said that his team should get some help from the other conference schools. The NCC meet has six-place scoring, thus every time an athlete from one of the weaker teams places, it prevents the two favorites from scoring. According to Condon, in the past UNO has had just as many event winners as the stronger schools; the Lady Mavs have lost because NDSU and SDSU were able to score more athletes.

"This year we should have nine schools," Condon said, "and



Kapperman



Moreau



Brown



Jochim

that should break up the scoring."

Condon is hoping to pick up points in the 1,000- and 1,500-meter runs with Sherry Crist and Linda Elsasser. Elsasser was a conference champion in the 1,000 two years ago, but she has been sick this year and hasn't run well yet. Condon said that Crist should be able to place in the top three of either event, but Elsasser would only compete in one.

Results

The Lady Mavs competed last Saturday against South Dakota in Vermillion, winning the meet in the final event.

Long Jump — 3, Gina Jochim, 14-7 1/2; Shot Put — 2, Tracy Benning, 37-4. 3, Robynn Jackson, 33-9 1/2; High Jump — 2, Deanna Hodges, 5-0; Triple Jump — 1, Becky Kapperman, 35-2 1/4;

1500 meter run — 1, Sherry Crist, 4:44.9. 2, Dina McCoy, 4:56.9; 55 meter hurdles — 2, Nancy Leaden, 10.0; 55 meter dash — 3, Nancy Leaden, 8.9; 300 — 3, Nancy Leaden, 47.2; 400 — 1, Becky Kapperman, 58.5; 2, Gina Jochim, 59.7; 500 — 2, Terry Harper, 1:27.6; 800 — 1, Janice Moreau, 2:14.8; 2, Sheila Brown, 2:21.5; 1,000 — 1, Dina McCoy, 3:10.2; 3,000 — 1, Karen Osada, 10:35.2; 2, Cheryl Fonley, 10:55.1; 4 x 400 — 1, UNO (Moreau, Brown, Jochim, Kapperman) 3:55.4.

Mavericks face season finale

Gerald Harder is the only event winner returning from a 1984 Maverick track team that finished fifth at the North Central Conference indoor championships, but that doesn't mean the Mavs should be counted out of the 1985 race.

Harder, who set a school and Dakota Dome record in winning the 1,000-meter run, won't be the favorite when he returns to Vermillion, South Dakota to defend his title. That honor goes to South Dakota State University freshman Rod DeHaven. DeHaven has already qualified for the NCAA Division II national meet in both the 1,000- and 1500-meter runs.

Just how well UNO will perform at this year's meet, which gets under way tonight in Vermillion at 4:30 p.m., depends on the ability of the UNO runners to upset the favorites. In many of the races, UNO will be throwing their best athletes against SDSU's best.

According to Maverick Coach Don Patton, Al McLaughlin, who finished second in the NCC 400-meter dash last season, will be facing an SDSU athlete, Jeff Theifenthaler, who has already qualified for the national meet in three events.

Patton had picked North Dakota State to win the NCC meet earlier this year, but he has changed his outlook with the rise of SDSU.

"North Dakota State looks vulnerable," Patton said. "They don't have the winners they usually have."

According to Patton, if UNO is able to place athletes ahead of NDSU and SDSU athletes, they have a very good chance to score well in the meet.



Harder

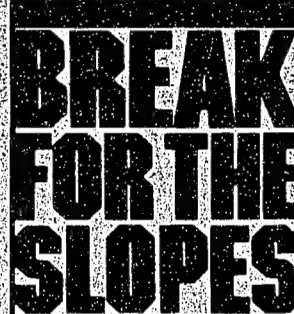


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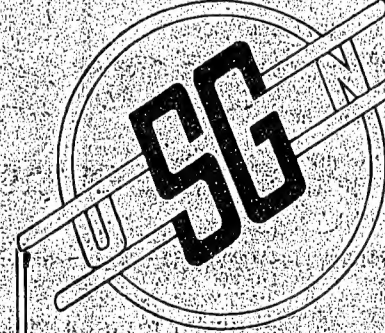
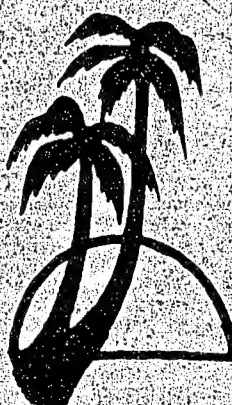
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Youthful guard boosts Lady Mavs basketball squad

At the beginning of the 1984-85 season, Lady Mav basketball Coach Cherri Mankenbergh faced the prospects of building a cohesive unit with veterans and stars at the forward and post positions and inexperienced players at the guard positions.

All Mankenbergh had to choose from was returning senior Carm Johnson of Hawelock, Iowa and a trio of freshmen. The Lady Mav coach had recruited 5-foot-9-inch Holly Lynch of Omaha Marian, 5-foot-7-inch Rayna Wagley of Leavenworth, Kansas and 5-foot-3-inch Jena Janovy of Lincoln East. The freshmen had been recruited to replace last season's top starter, Tammy Castle, who had transferred to Briar Cliff after her junior year.

According to Mankenbergh, the group of youngsters have adjusted well to college play.

"They are the best crew of guards we've ever had," Mankenbergh, now in her ninth season, said. "I've got so much confidence in them."

Confidence is the one binding factor of the four guards. Three years ago Johnson, then a freshman, was interviewed on the difference between Iowa girls basketball and college basketball. Johnson had been almost silent during the interview.

"That first semester was a little hairy," said Johnson, laughing at the memory.

Johnson's lack of confidence has not been exhibited by the present crop of freshmen guards. According to her, the trio have handled the pressures of college well. Mankenbergh said that the key to the younger girls' success was that they knew they were recruited to play right away. Johnson had been moved into the guard position after her sophomore season.



Johnson



Lynch

Holly Lynch has a quite a background in pressure situations. Last year, her Marian High School team played in the state championship game against Omaha Central, losing on a last second layup by the Lady Eagles.

During the off-season Lynch honed her skills playing with Forrest Roper's Amateur Athletic Union Hawkettes. Lynette Woodard, a 1984 Olympian, once played for the Hawkettes. Lynch also learned her early skills at the old North YMCA where she used to drive the lane with double-pump lay-ups.

Mankenbergh said she likes Lynch's fearless attitude on the court and her willingness to take the outside shot.

"In the past, I had to beg people to take the outside shot," Mankenbergh said. "We see so many zones, we've got to be able to take the outside shot."

While Lynch is willing to pump the ball in from the perimeter, Wagley likes to scrap it out with her defense. Wagley possesses a combination of aggressiveness that sometimes gets her into foul trouble. Mankenbergh said that came from having learned to play basketball with guys.

"I played basketball with guys a lot," Wagley said. "My coach told me the only way you're going to get better is to be playing against guys."

Because Wagley played on short teams, she developed her dribbling skills in order to compete. According to Wagley, she was always pushing the ball down the court.

Wagley came to UNO from Leavenworth High, where she played on a team with Lisa Dougherty. The UNO coaching staff was recruiting Dougherty until they saw Wagley play. Manken-



Wagley



Janovy

bergh was looking for immediate help at guard and Dougherty, the subject of heavy recruiting, would have taken two years to adjust to the position.

"When we saw Rayna," Mankenbergh said, "we said that's the one we're going after. Lisa got a lot of ink, but if it wasn't for Rayna, she wouldn't have scored all those points."

Earlier this season the Lady Mavs upset Kansas. Dougherty is a member of the Jayhawk team. According to Jena Janovy, it was a tough game mentally for Wagley, but, she said, "Lisa played like a freshman and Wagley played like a junior."

The admiration which Janovy has for her teammate is reflected by Wagley.

"If I were just a student at UNO," Wagley said, "and I wasn't on the basketball team, I'd come to the fieldhouse just to watch Janovy play."

"Jena's our sparkplug," Mankenbergh said.

An example of how well the two play together came earlier this season when the Lady Mavs were playing South Dakota State. Five minutes after Mankenbergh had put both players on the floor, the pair had forced two turnovers, and passed to sophomore Jackie Scholten for six points. Janovy had picked up a quick five for herself to turn a 15-8 deficit into a 25-25 tie at halftime. UNO went on to win the game.

Mankenbergh said that the thing she had noticed about Janovy was her poise. It was a poise that Janovy had earned through hard work. As a high school sophomore, she had bumped a senior from her high school's line-up and she was playing ahead of many juniors who were still on the junior varsity.

Her talent isolated her in high school, but there were rewards. As a junior setter, she led her volleyball team to an upset of heavily favored Westside High. Three members of that Westside team, Eileen Dworek, Ann O'Hara and Allie Nuzum, now play for the UNO volleyball team.

According to Janovy, there is a difference between high school and college ball.

"High school girls play a lot of petty games," Janovy said. "College is more positive. People are quicker with nice comments."

Mankenbergh said that leadership was what she was looking for from her guards.

"I think they're doing a better job calling the plays," Mankenbergh said, "slowing the ball down when they need to, speeding it up when they need to."

UNO's guards have been ready for the challenge.

"No matter who gets in, the job gets done," Wagley said, "and that's what count."

The Lady Mavs will be on the road for their final two games of the 1985 season. UNO will play North Dakota on Friday and North Dakota on Saturday. UNO is 14-12 for the year and needs to win one game to stay above .500.

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